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Patrick Ness'in Canavarın Çağrısı Eserinin Rizom Analizi

Şennur DEMİR

Araştırma Görevlisi, İAÜ, Eğitim Fakültesi

Research Asistant, IAU, Faculty of Education

snnrdmr55@gmail.com / Orcid ID: 0000-0002-7928-0871

Nadide KARAMEMİŞ

Doktora Öğrencisi, İZÜ, İngiliz Dili ve Edebiyatı

Phd Student, IZU, English Language and Literature

nadidekaramemis@hotmail.com / Orcid ID: 0000-0002-0285-3715

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Öz

Bu durum çalışmasında, Patrick Ness'in bir gençlik kurgusu olarak yazdığı Canavarın Çağrısı (2011) eserinde, olaylara tanık olan başkahraman Conor O'Malley'in deneyimlerinin Gilles Deleuze'n felsefesi kapsamında okunması amaçlanmıştır. Rizom kavramında bir başlangıç veya son yoktur ve rizom daima ortada bir yerde bulunmaktadır. Conor'ın aniden içinde bulunduğu durumun başlangıcı ve sonu olmadığı gibi; bu durumun getirileri ile yüzleşmek yerine bir iç çatışma içinde kendisini bulması rizoma bir örnektir. Conor istemediği olayların tam ortasında kendisini bulurken, bu sürecin sebebini, annesinin kanser oluşunu, göz ardı etmeye çalışarak bir şekilde baş etme çabası içerisine de girmektedir. Eser boyunca Conor zihninde yarattığı karmaşanın zorluklarıyla mücadele etmektedir. Tanık, Conor, yüzleşmek zorunda olduğu gerçekten dolayı ailesine, çevresine hatta kendisine bile öteki olmuştur. Romanın kurgusu ve rizom analizinin yapı benzerliği çalışmanın bir diğer amacını oluşturmaktadır. Çalışma için gerekli veriler doküman incelemesi ile elde edilmiştir. Bu veriler tanığın öteki olma ve ötekileştirme kavramları kapsamında rizom analiziyle çözümlenmiştir. Birçok çalışmada öteki olma ve ötekileştirme kavramları açıklanmaktadır; bir edebî eserdeki tanığın öteki olma ve ötekileştirme kavramları ise bu çalışmada açıklanmaktadır. Araştırma sonucuna göre, canavar Conor'un iç sesini dile getirdiği için öteki olma kavramını temsil etmektedir. Canavar Conor'ın öteki oluşunun sembolüdür ve bir ağaç olması sebebi ile ironik bir şekilde rizom kavramıyla benzeşir. Conor hissetmiş olduğu acının bedenleştiğini fark ederken birçok şeye de şahit olmuştur. Benlik kavramındaki kimliğin dışına çıkarak öteki olan, ötekileşen bir tanık olmuştur. Böylece canavar sayesinde, kendi kaçınılmaz gerçeklerini kabullenerek yaşamayı başarmıştır. Çalışmada yazarın eserinin analiz edilerek öteki olma ve ötekileştirme kavramları üzerinde durulması çalışmanın sınırlılığını ifade ettiği gibi spesifik de kılmaktadır.

Anahtar Kelimeler: Tanık Olma, Öteki Olma, Ötekileştirme, Rizom Analizi, Gilles Deleuze

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Abstract

In this case study, it is aimed to read the experiences of the protagonist Conor O'Malley witnessing the events in Patrick Ness' juvenile fiction The Monster Calls (2011), within the scope of Gilles Deleuze's philosophy. In the rhizome concept, there is no beginning or ending, rhizome is always somewhere in the middle. The situation Connor unexpectedly has to be in has no beginning or ending; an example of rhizome as Conor finds himself in an inner conflict instead of facing the outcomes of this situation. Conor is in the middle of the unwanted events, his mother's cancer, he tries to cope by trying to ignore the cause. Throughout the work, Conor endeavours the difficulties of his mind's chaos. The witness, Conor, becomes the other to his family, to his environment, even to himself, because of the avoided fact. The similarity between the novel's fiction and the rhizome structure's analysis forms another purpose. Necessary information is obtained through document analysis. These data are decoded through rhizome analysis within the context of being other and othering. Many studies explain these concepts, but how a witness becomes the other is explained in this study. According to the research results, as the monster expresses Conor's inner voice, it represents the concept of othering. The monster is the symbol of Conor's othering; since it is a tree, ironically similar to the concept of a rhizome. Conor witnesses many things while realizing the pain he feels is embodied. He becomes other by surpassing the identity in the self-concept and becomes the othering witness. Thanks to the monster Conor is obliged to live by embracing his inevitable truths. In this study, the examination of the author's fiction by emphasizing the concepts of being other and othering expresses the limitation of it but also makes the study specific.

Keywords: Being A Witness, Being Other, Othering, Rhizome Analysis, Gilles Deleuze.

Introduction

A Monster Calls (2011) is a juvenile novel by Patrick Ness which deals with the psychology of a child whose mother is desperately sick. Conor O'Malley, is the thirteen-year-old protagonist of the novel, deliberately repudiating to acknowledge the fatal condition of his mother. He creates a monster from a yew tree in his mind to prepare himself to bear the truth of his mother dying. His mother has cancer and Conor is completely alone while struggling to embrace the situation. He is not only unaccompanied but also furious. He does not want to let his mother go but he knows the pending end is inevitable. Hence, Conor is completely supportless; he is even unable

to engage with other people around him. He repeatedly dreams the same nightmare but as stated in the very beginning of the novel, "he'd told no one about the nightmare. Not his mum, obviously, but no one else either, not his dad in their fortnightly (or so) phone call, definitely not his grandmother, and no one at school" (Ness, 2016, p.11). There is no one to help him. His relationship with his grandmother is not ideal, his father lives in the USA with his new family and his friends utterly ignore him. Conor pretends to avoid the upcoming future; however, no matter how long he delays the acceptance, at last he knows he is compelled to do so. Among other things, Conor's pain and disappointment for his realization of his mother's possible loss, directly disconnects him from other people. He feels entirely alienated and all alone. Richard Kearney states in his book *Stranger, Gods and Monsters* (2003) that strangers differentiate to each other almost all the time. Conor becomes a stranger which naturally engenders him to become other in the eye of people, but they also become strangers to him. This work aims to analyze how Conor O'Malley and the people around him progressively become other to one another by benefitting from Deleuze's rhizome analysis. The philosophical rhizome term (1987), developed by well-known French philosophers Gilles Delueze and Félix Guattari, as seen in Figure 1, is basically a botanical metaphoric concept about one becoming two or more. This "one" can remain the same or turn into multiples having the seeds within to transform itself more (Malaina, 2015).

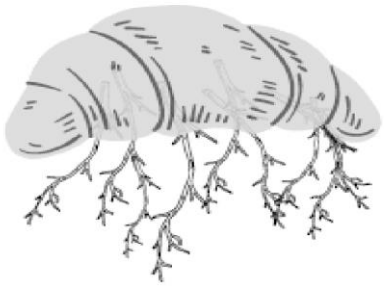


Figure 1. Rhizome modeling

This theory compares the social life to chaotic root structures by drawing attention to constant movement, changings, heterogeneity in which everything is related to each other eternally (Pick, 2017) and these connections build multiplicities. In the introduction of *Capital and Schizophrenia: A Thousand Plateaus* it is indicated that "[a] rhizome as a subterranean stem is absolutely different from roots and radicles..." but still it is related to its other extensions as it establishes connections. Important to note that rhizome does not introduce the beginning points or the final

destinations but always a middle from which it grows to the uncertain directions (Deleuze & Guttari, 1987, p.6). Along with this, it is non-hierarchical, and approves amalgamate associations between parts to continue to be formed (Houle & Vernon, 2013). Its multiplicities offer a state of constant motion as "[r]hizomes are forms or beings which can spread in any direction and move through levels and scales" (Taylor & Harris-Evans, 2016, p.1260). It is "...horizontal, underground stem which can sprout roots or shoots from any part of its surface" (O'Halloran, 2012, p.174). Concurrently, the connection points are always interrupted by others; however, it never travels backwards; on the contrary, it repeatedly attempts to find new ways to proceed further. That is to say; these multiplicities, which occur because of changing directions, cannot be divided as they are all connected to each other.

Rhizome and othering concepts are not unfamiliar to one another and they are pertinent. In rhizome "each element mutually alters the other, and they each become the other in the process" (Lawley, 2005, p.37). The protagonist of the novel, Conor O'Malley, finds himself in the center of the events unintentionally. He experiences ruptures as rhizome suggests and deviates to unanticipated situations in his life and all of these cause him to become the "other". Because of the illness, and ceaseless chemotherapy treatments of his mother, his life goes upside down and he believes that nothing is going to be the same again. He is experiencing several sufferings such as his mother's cancer, getting bullied at school and an absent father (Ghoshal & Wilkinson, 2017). The monster comes to the surface because of the multiple changings in his life. Diana Masny observes that in the rhizome "[t]he subject is not in subject position actively controlling. The subject becomes an effect of events in life. The mind, one mode of becoming, is a site that connects and transforms the individual, thereby becoming other" (Masny, 2013, p.341). Conor's mind starts to delude him and leads him into a transformation by making him the other step by step.

Deleuze and Guattari carried out their work together; however, while Deleuze focused more on the praxis of the concepts, Guattari applied himself to clinical practices. Along these lines, this study is going to be shaped according to Deleuze and his concepts as they are within the othering praxis. The reasons for Conor's assuming a different identity is explained by rhizome analysis. Rhizome analysis aims to think relationally, plexiform and reflects in depth it by mapping. Reading in line with this analysis, the content is reflected by relating in depth.

The Rhizomatic Structure of *A Monster Calls*

According to Deleuze, writing is a function of a body and the meaning is the voice's function. The "monster" notion in the novel *A Monster Calls* is a

vagrant living being belonging nowhere and is someone always on the move. A yew tree turning into a monster has the idea of a body without an organ and the "call" notion is not codable; which means that the voice is not related with a genuine subject and basically involves the conception of desire (Deleuze, 2004). Most of the concepts, which explain Deleuze's complicated philosophical ideas, basically appear in the novel. These concepts are sometimes in the form of endless labyrinths; central link of various events and intersections of the roads in the fiction with other ways clearly presents the dominance of the rhizomatic design, especially in the characteristic structure of the main character Conor O'Malley.

Conor becomes an individual while witnessing his mother's condition during the illness and all along he realizes the pain is embodied since he feels it in both his mother and himself. By creating an identity from a yew tree and believing in his reality, he becomes the other in his society. Disparate behaviors before and after the illness as well as the pathetic labels he gets from the people ignoring his true identity are also indications of othering. Considering a yew tree is in many events related to each other from past to present and in every detail and at every stage of Conor's life by taking place in the context of the events he experienced, represent as if the reproduction of a root which constantly cling to each other. Just as rhizome implicitly represents the true multiples, it also creates a plural form (Sauvagnargues, 2013). Conor evaluates the events and the people from a different perspective with the possession of the monster. He can now effortlessly interpret everything he sees in a single dimension from a multiple and plural perspective. This work corresponds to Deleuze's rhizomatic structure in this sense. Rhizome "...is ineluctably enticed in conflicting directions; we, the interactors, just have to accept that we are lost in the inconsistent multiplicity of referrals and connections" (Parr, 2008, p.99). Deleuze's rhizome includes lots of dilemmas such as organ-free body, deterritorialization, migration and schizophrenia. It constitutes the theory of real multiplicities and proliferation and a simple sharing or separation is rejected.

Being a(n) Witness (Individual)

Being a witness (an individual) requires standing away from a schizophrenic character. Being a witness (an individual) in a rhizomatic sense, realizes the characters of very different structures by not causing dilemmas nor by cross-linking without oppression in the union of the same area. (Lecercle, 2002 & Deleuze, 2004). Hence, the individual, whose existence has taken place, becomes the representative of many others while he/she also embodies the real one. Considering the book's fiction; the world of Conor changes with

Lily's learning of his mother's sickness and spreading it to everyone. Now in his life, Conor is the other rather than being a witness (or an individual).

Deleuze's witness in other words, (in other words individual), who was born in association while combining, becomes more meaningful whilst creating the multiplicity with the concept of rupture (Bressler, 1994). Conor creates the monster in his mind to overcome the appearing psychological situations of his mother's disease and even before that his father's having a new family in the USA. Generally, this monster is not limited to the known features; it has cross-link relationships with past-future, nature-human and at the same time it represents both oneness and multiplicity. When Conor assumes that he sees a monster, at first he wants it to leave him alone: "'Go away,' Conor whispered into the darkness of his bedroom, trying to push the nightmare back, not let it follow him into the world of waking. 'Go away now'" (Ness, 2016, p.11).

Conor's creation demands a schizophrenic creativity and madness. There is an emphasis on schizophrenic creativity here for there is no balance before becoming an individual and this situation is just like the organ-free body's attachment to the organism (Deleuze & Patton, 1995 & Deleuze, 1990). The answers to the question "who are you?", show that there is more than a bilateral relationship. The body without organs is depicted by containing suspicion, talking creatively and expressing a new order which disrupts the existing balance:

> "Who are you, then?" Conor said. The monster's eyes widened. Who am I? it said, its voice getting louder. Who am I? (p.41).
> "Who am I? the monster repeated, still roaring. I am the spine that the mountains hang upon! I am the tears that the rivers cry!" (p.42).
> "Not just any truth. Your truth.
> …
> You know that your truth, the one that you hide, Conor O'Malley, is the thing you are most afraid of" (Ness, 2016, p.46).

Conor incorporates his witness into the process of being an individual and links schizophrenic inquiries with many factors. Being invisible in their environments, with the effect of othering, produces the desire to witness the events and reactions as individuals (Kearney, 2003 & Holland, 2013). It aggravates Conor to be in the shade of someone else's identity, even if this identity is his mother's. Conor comes to the realization of the need to solve

his problems as an individual. Even though calling a monster symbolizes a body without organs, as this monster is Conor's himself, it emphasizes the importance of being an individual: "And then one day the invisible man decided, the monster said, ..., I will make them see me. He called, it said, for a monster" (Ness, 2016, p.157).

Deleuze argues that rupture is just an undividable differentiating element while changing (Lecercle, 2002). The rupture occurs with different structures by reorganization. It in a sense signifies being the other and thanks to it while it is even unattainable to be locked to something, it shows the existence of an organ-free body. The organless body is capable of vagrant conversion which is not confined to any hierarchy or coding (Deleuze, 1998).

As the grandmother foresees the ending of her daughter due to the illness, she wants to separate Conor from his current situation and lead him to an alteration. Conor perceives this rupture as being the other and feels in a hierarchical order. However, it provides nomadic transformation instead of regular daily life or bilateral communication: " 'You and I need to have a talk, my boy,' she said… 'I have a name, you know,' Conor said, pushing down on the bin. 'And it's not my boy' " (Ness, 2016, p.51).

Conor realizes that being an individual means acceptability of others and for this he creates many cross-relationship networks with them. In the last days of his mother's sickness, he experiences a rupture with everyone else who are others to him as well, because only through this rupture he will be able to undergo a transformation and make himself visible again. Conor feels noticeable as the students back off when they see him which also implies that he has managed to become a witness: "The two pupils they passed in the corridor backed up against the wall to let him go by" (Ness, 2016, p.168). Lilly's note for Conor is another sign for being seen: "I see you, read the fourth, with the I underlined about a hundred times" (Ness, 2016, p.172). However, to reach there Conor has to pass through really harsh times. As he becomes more invisible day by day, his hatred inside increases. He experiences his first tantrum with the destruction of grandma's sitting room. Conor's rage and pain come to light haltingly and grow even more when his mother does not show any sign of recovery.

Being Other

Being the other is a prerequisite for being an individual. Binary oppositions constitute the othering such as woman versus man, parent versus child or tall person versus short one and so on. In short, the other one is another, self (I) is different or tells of another's presence (Habermas, 2019 & Saybaşılı, 2011). The monster being in the other position by Conor causes a violent

reaction of the monster. The perception of its existence as an unknown disturbs the monster.

> "I am not a 'what', frowned the monster. I am a 'who'.
>
> 'Who are you, then?' Conor said.
>
> The monster's eyes widened. 'Who am I?'" (Ness, 2016,
>
> p.41).

All branches of the tree Conor witnesses merging together to create a new entity in the transformation; the concept of being that eliminates the bilateral relationship between the self and the other; makes him able to establish higher relationships beyond the singular relationships of both and creates the monster containing a transforming concept (Deleuze & Patton, 1995 & Kearney, 2003). "As Conor watched, the uppermost branches of the tree gathered themselves into a great and terrible face, shimmering into a mouth and nose and even eyes, peering back at him" (Ness, 2016, p.13). Conor observes every step of a yew tree's transformation into a monster. For this reason, Conor's new identity develops by breaking apart from his own self during the tough days he experiences, revealing the body without organs by being a monster which is a combination of other and me to adjust this process of his life: "Already taller than Conor's window, the monster grew wider as it brought itself together, filling out to a powerful shape, one that looked somehow strong, somehow mighty" (Ness, 2016, p.14).

Despite the fact that his mother's disease plays quite a significant role in becoming the other around the neighborhood, Conor gets deeply resentful when his friend Lily informs others about his mother's condition. Therefore, being seen as the other by people, besides the meaning of the most important positive factor ensuring just to be an individual; since it contains a bias that expresses the external, the strangers, and the monsters, Conor has trouble forgiving Lily (Deleuze, 2004, Kearney, 2003 & Saybaşılı, 2011). People are not familiar with the other because it contains a threat and a paranoid look different from a schizophrenic creativity; while the multiplicities produced from sameness are seen in schizophrenic creativity, dissimilarity is observed in the paranoid view. Conor is now external as well as being a witness (Deleuze, 1995), he is a foreigner (Habermas, 2019), and a monster (Kearney, 2003). He becomes a vagrant nomad who repeatedly moves from one place to another. Accordingly, the situation of moving to America and living there with his grandmother and father has emerged. This situation disturbs Conor quite a lot like every child. "He blamed Lily, because who else was there?" (p.79) and "He found himself trying to catch her eye but she never looked over at him" (Ness, 2016, p.130).

Conor experiences good and bad ruptures both against his mother and himself during his mother's fight against the disease. He is angry with his mother and himself at times. He is broken as his mother would leave him. According to Kearney (2003), this situation is a difference between benevolent and evil others, namely knowing the innocent scapegoat which reflects our phobias and the monster trying to destroy us. As a benevolent other, Conor reflects the phobia of separation from his other innocently, on the other hand as an evil other, he loses his identity as a witness in this situation. According to Deleuze (1995), being the good and evil others is the development of dimensions within plurality changing in a compulsory manner as the rupture connections increase and this is the real multiplicity. Multiplicity is changing, expanding in diameter in terms of size and neither divisible or indivisible but what is divisive. Considering the excitements of Conor, they expand in a constant change and also are transformed by creating a multitude of different emotions. For instance, the grandmother constantly orders with her highly disciplined manner and Conor does not appreciate it at all. His rebellious and annoyed attitude towards her changes with the establishment of respect and empathy in time. As a result, they tolerate each other as I and other by transforming. The quotations below all openly exemplify how not only does Conor feel as the other but also people make him become other:

> "'And I started to think how much I wanted it to be over. How much I just wanted to stop having to think about it. How I couldn't stand the waiting anymore. I couldn't stand how alone it made me feel' (p.199).
>
> 'My mum said we need to make allowances for you," Lily finally said. "Because of what you're going through' (p.77).
>
> '...caused by how Miss Kwan's body shifted forward, her shoulders dropping, her head leaning down towards Conor's'. 'I can't imagine what you must be going through, Conor,' ... 'but if you ever want to talk, my door is always open' " (Ness, 2016, p.82).

Being the other requires to have another identity who stands by or takes a stand against witness (I) during a period of his/her life in order to have a story to be told. (Habermas, 2019 & Kartarı, 2016). In English lesson the teacher, Mrs Mall, asks students to write stories by saying: "Don't think you haven't lived long enough to have a story to tell" (Ness, 2016, p.33). This sentence has a tremendous relevance since it is a kind of foreshadowing as

things go, Conor will go through an adversity experience of his life. Furthermore, for him, the compelling moment of his life; the story of his mother's loss, which will have an intense influence on his future, not only is delicate; it will also remain as a deeply experienced story. As Nathan Carlin also comments, "...Conor's acceptance of his mother's death--the final scene of [t]he novel-- will not resolve his grief. Conor's grief will be lifelong" (p.776). Thus, Deleuze's multiplicity, rupture, transformation and displacement concepts are disintegrated in Conor's character.

Othering

The other one represents the creation of the real one, at the same he/she is otherised within the process by rupturing where located. Even though otherising is generally based on racial and religious reasons; it also has biological and ethnical reasons (Fenton, 1999 & Schnapper, 2005). Othering in ethnic dimension is observed in *A Monster Call*s. Identity of Conor becoming invisible by his surroundings has an ethnical othering. As Fenton writes: "People know or say that 'we are different from them' because of the way we speak, the customs and ways of life we hold dear, and the continuity of our people through the generations" (Fenton, 1999, p.6-7). Moreover, it is clear that Conor reflects his own experienced othering, too. He begins to otherize people around him. He compares the voice he assumes he heard as wild and beast, namely to a monster voice that unveils he has otherized people too:

> "All right, it wasn't the wind. It was definitely a voice, but not one he recognized. It wasn't his mother's, that was for sure. It wasn't a woman's voice at all… This voice had a quality to it, a monstrous quality, wild and untamed" (Ness, 2016, p.15).

Just as people otherise him, he also does the same for them. He manages his anger by purporting as if they are invisible.

Kearney explains the relationship between evil and the otherness in his book as:

> "Ever since early Western thought equated the Good with notions of self-identity and sameness, the experience of evil has often been linked with notions of exteriority. Almost invariably, otherness was considered in terms of an estrangement which contaminates the pure unity of the soul" (Kearney, 2003, p.65)

and he continues by saying: "We find many popular media narratives promoting paranoia by anathematizing what is unfamiliar as 'evil' (Kearney, 2003, p.65). The sickness of Conor's mother is a foreign case for his friends and even for the teachers. Because of this situation "...Conor's friends are unable to understand and cannot communicate with him" (Wheeler, 2012, para.9) and even his teachers have a distinctive glance on their faces when Conor raises his hand to be part of the class. That is why, with good or bad grace, increasingly Conor becomes invisible; the other: "Like he was completely invisible to the rest of the world" (Ness, 2016, p.136). Ironically, Harry, the bully kid, is the only one actually aware of Conor's existence but he teases him mercilessly about his mother being bald. He intrinsically revels in Conor's current circumstance as stated, "Harry had started noticing Conor, catching his eye, looking at him with a detached amusement" (Ness, 2016, p.29). He scorns and bullies Conor all the time: "Conor O'Malley," -[H]arry- said, his voice growing poisonous now. "Who everyone's sorry for because of his mum. Who swans around school acting like he's so different, like no one knows his suffering" (Ness, 2016, p.161).

However, in the end, he chooses to ignore him as well: "Goodbye, O'Malley," Harry said, looking into Conor's eyes. "I no longer see you" (Ness, 2016, p.155). This is the breakaway point for Conor and he throws his second tantrum by beating Harry up with the help of the monster inside him since being invisible for Conor is a much more unbearable situation than getting bullied: " 'And if no one sees you', the monster said, picking up its pace, too, 'are you really there at all?'"(Ness, 2016, p.156).

Delueze's deterritorialization term corresponds to othering concept and although it presents the sense of immigration, deterritorialization actually concerns nomads rather than immigrants (Deleue, 1990, Kartarı, 2016 & Saybaşılı, 2011). The monster, Conor creates in his mind to figure out the events, is nothing more than a vagrant nomad who has lived in various times in history, witnessed many events and is separated from other trees. The nomadic monster does not have a settled place. Together with the monster, Conor undertakes to be nomad by living both in his body and the monster's. In other respects, it is approached relative and absolute to deterritorialization containing nomad concepts. When othering is viewed with the absolute deterritorialization, this makes it possible to gain ground in another place by breaking open somewhere; according to absolute deterritorialization, rather than rupturing from one place, it ruptures the place's itself as well (Deleuze, 1995, Parr, 2008 & Schnapper, 2005). Relative deterritorialization represents the gift's not belonging to anyone else during the transfer of it between two people in the passing time; absolute deterritorialization represents the passing of time without return.

Regarding othering in terms of relative deterritorialization, provides transition to a person for their situations among the identities making them other and individual (Habermas, 2019); and consequently presence of the constant identity that he/she belongs to is not mentioned (Fenton, 1999). As Conor feels lonely in his environment, he detaches himself and adopts the mysterious life of the monster which is a sign of relative deterritorialization. Regarding othering in terms of absolute deterritorialization, leaving a country entirely for a person means he/she also leaves the identity of witness (individual) as the otherised one: As a result, someone who does not have a past and a future yet it is meant a new existence (Kearney, 2003 & Parr, 2008).

As Conor envisages he is not seen by others and believes this situation is inalterable; in the period between his mother's health and sickness he has the feeling of absolute deterritorialization "...it was like a circle had opened around him, a dead area with Conor at the centre…" (Ness, 2016, p.78). This situation goes worse as the novel progresses:

> "There was no hope of paying attention in lessons. Which, once again, didn't matter because none of the teachers asked him a question anyway. Neither did his classmates. By the time lunch break came around, he'd passed another morning not having said a word to anyone" (Ness, 2016, p.153).

In this period Conor sometimes does not stay at his home or use his belongings. He has the thought of not having his mother in the future which eats him alive: "...the nightmare ([t]he mom's slipping off his hands at the cliff edge) with the screaming and the falling, the nightmare he would never tell another living soul about" (Ness, 2016, p.29). Nobody is mindful about his feelings and he is not authorized about his future plans: "He didn't like the way she - [g]randmother - talked to him, like he was an employee under evaluation. An evaluation he was going to fail" (Ness, 2016, p.26). These are all signs for absolute deterritorialization. At the same time, this situation stands for the otherization of Conor.

Conclusion

The rhizome philosophy of Deleuze has metaphorical concepts such as a body without organs, deterritorialization, nomad, transformation and rupture. These concepts are against homologous structures (Deleuze, 1995). Each concept and aspect endeavour to establish reality by going through transformation called ruptures in its multiplicity. In *A Monster Calls*, as a

protagonist and hero, Conor is the main body of rhizome. While he is a witness (I) with a body without organs, deterritorialization, nomadic and rupture, at the same time he creates his character with multiplicity realities of rhizome's extensions being other and othering. Important to conclude that to understand the root of the rhizomatic self, the non-self should be recognized. (Lambert, 2006). At first, Conor thinks the monster genuinely exists and he never considers it as a part of himself because it is a monster in the shape of a yew tree. However, he evenly ascertains it as a creation of his mind. Thanks to the monster, as a non-Self, Conor is obliged to accept the true ideas of himself since it requires that Conor should reveal his hidden emotions about this mother's illness and he is finally able to let go of his mother and imagine a future without her (Aggleton, 2016). Just as Kearney points out that people might learn how to live with their monsters instead of killing them. At last, Conor unwillingly masters to live with his monster.

All in all, as the outcome is inevitable, Conor is destined to embody it and accordingly he is reborn through the event. As in the rhizome, the structure of Conor's mind has no beginning or an end. That is the most far-reaching justification for the analysis of the novel, *A Monster Calls*, with the rhizome and othering concepts. As the monster in Conor's mind resembles the botanic presence of the rhizome which he demonstrates with his attitude and behaviors, *A Monster Calls* is studied by rhizome analysis.

In this study, the examination of the fiction content with rhizome analysis limits it. As it is studied with rhizome analysis, formal dimensions or the images text carries can also be analyzed. For further studies, examining a work of children's literature according to its artistic and formal features and presenting it to people's approach is also significant. Additionally, real and unreal elements in such children's work will light the way to be fictionalised in the most suitable version for the development of the readers.

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